

The Theatre



THIS WEEK AT THE THEATRES

ORPHEUM.—This evening and all week, vaudeville. Matinee every day except Monday.

For Morris Andrews, whose picture appears on this page of The Sunday Herald today, a brilliant future is predicted. M. Andrews, who is just 16 years of age, won the first prize for violin seniors over all competitors at the musical chautauqua held recently at Wandamere. There was no hesitation, nor was there any debate among the adjudicators over this award. Young Andrews gets a beautiful singing tone out of his violin; he plays with good expression and his musical temperament enables him to give a warm and sympathetic rendition of solos which require interpretation as well as technique. Andrews is a valued member of the Salt Lake Symphony orchestra. He has studied for four years with George E. Skelton. Arthur Hartman, who is described as "the wizard of the violin," the last time he visited Salt Lake City heard young Andrews play and he said: "This boy has undoubted talent and he has the physique necessary to stand the hard work." And John J. McClellan, one of Salt Lake's foremost musicians, is quoted as saying: "Andrews is a genius and the world will hear from him."

A private letter from Louis Netherese, manager of Olga Netherese, says: "Miss Netherese's Paris engagement was a great hit and the gross receipts considerably more than paid all expenses. This is no mean achievement for a foreign artist to accomplish. I am free to confess, well though I know Miss Netherese's ability, that I did not look for any such triumph as she won in Paris. She has arranged to play there every season in the future."

"Regarding her American plans I may say that she will start for another western tour September 12 at Kansas City. After visiting Denver she will play three nights and a matinee in your city, beginning September 25. 'The Awakening,' by Paul Hervey, her latest production, will be the novelty that we shall bring you, and in the course of the four performances to which the Salt Lake City engagement will be limited we shall present at least a couple of old favorites."

"Miss Netherese is now catching salmon in Scotland, accumulating

health and trying to forget that such things as theaters exist."

Manager Cox of the Grand received a message this afternoon postponing the opening of the Bostonian Opera company from August 11th to the 15th, consequently the Grand will be dark the coming week.

Advanced vaudeville will be out on at the Orpheum theatre next Monday night, when the house will open for its third regular season, and judging from the advance notices received, the opening bill is destined to be a winner, all the acts being up to the regular standard required by the Orpheum circuit. During the past summer General Manager Book has scouted Europe and other centers for high-grade talent, and he gives assurance that the patrons of the Orpheum will be more than satisfied this season with the character of performances booked.

The head liner at the Orpheum this week will be the great Bernar, king of marionettes, who gives a wonderfully novel and original exhibition that has received favorable comment throughout the country. Then there is a Emil Hoch and company, presenting an entertaining comedy sketch entitled "Love's Young Dream." Besides Mr. Hoch, the cast includes several other artists, and the sketch is said to be replete with very funny situations.

The Jack Wilson trio are to appear in "An Upheaval in Dark Town," and judging from notices received from places where they have performed they are due to drive away dull care from even the most pessimistic minds. Anita Bartling comes directly here from Europe, where she has won fame with her clever juggling acts. By way of variety Bert and Bertha Grant will be seen and heard in a singing and dancing turn, and Bowers, Walters and Crooker, as the "Three Rubes," have a clever specialty act which should amuse and entertain.

New and up-to-date picture films will be shown on the kinodrome, and this number promises to be even more popular than ever.

Musical Director Weihe of the orchestra has returned from the east loaded down with the latest and most suitable music, and the orchestra has been enlarged by the addition of two men, so that Mr. Weihe expects to surpass all previous records this season.

Since the closing of the Orpheum stock company Manager Jennings has had the theatre entirely renovated and cleaned, new carpets laid and the decorations retouched and brightened up, so that the theatre will present a pleasing and attractive appearance Monday night.

Some one who knows Richard Mansfield well says he is the greatest bundle of contradictions ever put in a human package. While he may rage at this person or that person for something done or not done on the stage, he is careful of the welfare of the members of his company as if he were responsible for their keeping. He has been known more than once not only to retain a player on pay roll through six months of illness, but to pay all the sufferer's expenses, besides. Yet he would discharge that player incontinently for some offense that any other star on earth would consider trivial.

And it is not the playing members of the company alone he watches over. Every attaché comes within his range. Once, while in Canada, his stage carpenter died. Mansfield did not learn of the man's death until the day following his demise. Then he sent for his manager.

"I have just learned of the death of poor Murphy," said the actor; "you, of course, have done everything that is proper."

"Yes."

"You have not neglected anything on account of expense?"

"Oh, no," replied the manager. "We have plenty of money. The members of the company raised a burial fund of—"

"Sir," said Mansfield, rising in his wrath, "return to the ladies and gentlemen of my company every dollar they contributed. If you value my regard never let such a collection be made again among my associates."

The Murphy funeral bill was paid by Mr. Mansfield.

Every one who has seen Mr. Mansfield probably got in more rages with poor Murphy than with any stage carpenter he ever employed.

The dictatorial attitude which is an inseparable adjunct of that profound personage known as a London actor-manager has exercised a bad influence upon the drama. This influence came work in this country in only a minor degree. American dramatists are not under compulsion to make a middle-aged gentleman of irreproachable manners the central figure of their play. If such a character is not in the play submitted to the middle-aged London actor-managers the play has small chance of being accepted.

Although some of the American writers have gone abroad for study and observation at the theatres over there, that work which they have done closest to the soil in their own country is the work which is most worthy of them.

American melodramas have supplanted the old Drury Lane melodramas which used to form the staple in that line of theatrical entertainment in this country. Augustin Daly set the pace in giving elaborate productions in this country of melodramas written in England. Now Theodore Kremer, Langdon McCormick, Hal Reid, and the rest of the American school of melodramatists are supplying about all of that stock that really is needed.

The poetic dramas of Percy Mackaye and Professor Moody are approximately at least as effective as those of Stephen Phillips. At any rate, the American grown poetic drama is not bald-headed as much of it used to be.

American farces, even though they be hung upon a thread that was made in France or in Germany, have become so Americanized that they are really American plays. John J. McNally, who used to write all the Rogers brothers' musical comedies, has earned several large fees Americanizing musical comedies made on the other side, and which were wanted for American presentation by American managers.

Richard Carle put "The Spring Chickens" into "The American lan-



Morris A. Andrews.

HOME GROWN PLAYS IN GREATER DEMAND

(Chicago Tribune.)

Not one of the plays announced for production by Charles Dillingham this season is of foreign origin. Every piece in the lot is American-made. George Tyler, the executive head of Liebler & Co., says that he has added no imported attractions to his list. Chiefly concerned is he with the forthcoming production of "The Man From Home," which Booth Tarkington and Harry Leon Wilson have written for him, and in which he will star Will Hodge. Henry Miller has decided not to embark as heavily in the imported line as it was thought he would.

With all the American play factories working full time and many of them working overtime, there is no chance that the cessation of the flood of European plays will cause a famine in the theatres in this country. It is a matter of record that last winter saw the production of more successful home-grown plays in New York than that outpour of American civilization has witnessed in several years.

Edwin Booth struck a note long ago which has been examined and found to be good by many actors that have followed him. He said that in the theatre in the United States there exists an alertness of appreciation that the actor does not find abroad. As George M. Colman would say, "if that runs for the actor it runs for the author, too." As a matter of fact it does. American audiences are the best audiences on earth to play to, which is one reason that Henry Arthur Jones has at this late day shifted his producing ground from London to New York.

No tariff affects the influx of plays made in Germany, England, France, or any other country into the United States. The home manufacturer of plays is not protected, but, judging by the speed which he has struck lately, he does not need much protection.

The case of Arnold Daly is a pretty good proof of the fact that more and better goods can be bought in the American market just now than it used to be possible to secure there. Daly has come back from a trip to Europe and has brought with him a repertory of plays which he is to put on at a small theatre in New York. Most of them are like the little one-act plays which made the fortune of the Theatre Antoine in Paris, which theatre raised its founder, a shopman's apprentice with a taste for amateur acting, to the position of one of the strongest managers in all France.

Daly always has had an affection for plays that come over the water. He was made by Bernard Shaw, and some of the most successful shorter efforts have been made in the theatre by the Parisian label upon them. But he says he intends to run a theatre without press agents, advertising, or a box office, a theatre in which the audience will be supplied by subscription, he has found that he does not have to cross the ocean to get the waves he is going to sell. He has accepted for production several one-act plays that have been written by Americans.

But while the percentage of the actors who have gone mad has been large it has not been so large as has been the percentage of those who have known the great theatrical game that have come to them to become great.

Edmund Kean, who by many students of acting is called the greatest actor that ever lived, was followed all his life by the devil of intemperance. It was his intemperance that wrought such evils in the Kean household that it became necessary for Charles Kean, the younger, to leave school and become an actor that he might support his mother.

Many actors since the days of Kean have loved their bottle, and many of these actors have fallen by the wayside in consequence. Now some of these players never drank at all until they went upon the stage. It is likely that they drank afterward because of the exciting and stimulating influences of the playhouse, influences which always are accompanied by and placed in direct contrast with periods of depression and loss of hope.

SUNDAY EXCURSIONS

Via D. & R. G. R. R. Aug. 11.

To Ogden, 9:45 a. m., 1 p. m., \$1.00.

To Provo Canyon, 7:30 a. m., \$1.00 a. m., \$1.25.

To Pharaoh's Glen, 8:15 a. m., 50c.

Tickets to Ogden good on all trains.

Specials leaving Ogden at 9:30 p. m. and Provo Canyon 7:30 p. m.

Trout and chicken dinners at Upper Falls, Spring Dell and the Hermitage.

HELP WANTED.

Ladies' clothes ironers, also girls for other departments; good wages, clean, airy workrooms. Apply

TROY LAUNDRY.

451 South Sixth East Street.

guage" before he played it. He has found just as other suppliers of theatrical fare on this side of the Atlantic have found, that American audiences are coming more and more to demand American plays and American musical comedies.

As between plays of about the same importance, one of which was written abroad and the other was done in this country, there were in the old time never two opinions. The play from abroad won out every time. The London hall mark meant a great deal. The American stage got out of its swaddling clothes, and with the rise of clever American playwrights the London hall mark lost a great deal of its efficacy. Then it was superseded by the New York hall mark. Plays written and produced in New York got to be only plays. Now, this has passed also.

Plays are produced in Chicago, in San Francisco, and in other cities, and go on to success which used to attend only those that came out of New York. One good reason that the American-made article has been found so satisfactory is that it is written in various parts of the country. It represents the country more than it represents simply New York. And as playwrights continue to come to the front in various parts of the country, the American-made play continues to grow in power. The United States now can supply about all that it consumes, and the supply is increasing all the time.

HEAVY PRICE PAID FOR STAGE SUCCESS

Richard Mansfield will not be able, because of the imperfect condition of his health, to resume acting for another year at least. Anna Russell has gone to a country place in Maine, where with her husband, Oswald York, she will kill time till next December. Her health has given away. Fritz Schaff has returned to the stage after an absence of longer duration than any other actor. He has been the stage had her health kept up. Olga Netherese has gone to Switzerland, there to recuperate from an illness that almost laid her low. Ethel Barrymore, whose last tour has been interrupted several times by illness, now announces that if her health permits she hopes to become a prima donna in opera instead of going on as a Harlequin, as she is told that she must take the best possible cure of her health.

True it is that the price that is paid for success on the stage is a high price, says the Chicago Tribune.

The first places in the profession are gained at the expense of great physical and mental fatigue, to say nothing of the sacrifice of comforts and conveniences. The great theatrical game that has been won on the stage is to say that he or she either paid a great price for success or that the price will have to be paid.

Mental collapse has been the price that some of the brightest ornaments of the stage have had to pay. Maurice Barrymore, whose wit was as keen and flashing as his rapid yielding to death in a madhouse. Joseph Murphy's old compeer, Scanlon, whose acting in Irish plays brought him a fortune, went insane. The strain of insanity that raged through the great theatrical family of Booth caused the tragedy of the murder of President Lincoln and it embittered the entire life of Edwin Booth.

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ORIGIN OF "SHE STOOPS TO CONQUER"

"She Stoops to Conquer" was begun many years before it was ever written, when Goldsmith was a sprig of a lad, scarce fifteen summers, says the Theater Magazine. It was during his schooling and at the close of his very last vacation that the trouble began. Someone had given him a guinea, a bounty which made his spirits rise to the pitch of wild extravagance. On the journey back to school he determined to stay over night at an inn; and so, lounging in the carriage which bounded along the way, he gave himself up to planning what he should have for supper and how he should smile upon the barmaid. By dark only half of the distance had been covered, so Goldsmith turned to ask of him the whereabouts of a goodly place to lodge. Fate led him to access one of the famous wagers of the community, and if credit must be given that genius is at the bottom of "She Stoops to Conquer." He it was who seated Goldsmith in the mansion of a local squire, and in turn, if tradition is to be believed at all, this worthy gentleman, soon recognizing by the haughty airs and loud commands of the youth that the ancestral homestead had thus become an inn, was possessed of sufficient humor to carry the joke to a finish. We do not care whether the squire, as report had it, knew the Goldsmith family; what we can appreciate is that all the actors played their parts well, the boy not being told of his "mistake of a night" till the next morning. Thirty years afterward the drama was produced.

Goldsmith's Appeal.

It matters little whether or not, as a lawyer friend of Goldsmith claims, he was told the plot of "She Stoops to Conquer" soon after it was completed. In those days men gathered at inns and coffee houses. Maybe at the shop of Tom Davies, who had given up acting to make more success as a bookseller, did outline the story to the frequenters of the place, Boswell or Johnson, Foote or Garrick, Colman or Hugh Kelly. We do not know for certain that Colman received the manuscript early in 1772, and that the spring and summer passed without Goldsmith's receiving a word of encouragement. Then when the fall approached Goldsmith, weakened by much illness, hoped for a production.

None coming by January, 1773, he penned a note to Colman, with the appeal "For God's sake, take the play." Do not, he further entreated, place upon me the indignity of Garrick's method, for the latter had previously placed "The Good-Natured Man" in the hands of Mr. Whitehead, poet laureate and special reader for Drury Lane.

The result of this inquiry was that the manuscript was returned, marked over with pencil suggestions. "It will be given," was the substance of the reply, "despite its blemishes." Goldsmith never knew how to keep his temper in such perturbation of mind he hastened the play over to Garrick, and then went around to tell Johnson about it. The old doctor, potentate of gruffness and frankness, acted wisely. "Get it back, Goldy," was the command, and so Garrick soon received another note: "Upon more mature deliberation and the advice of a sensible friend, I began to think it indelicate of me," etc.

Naming the Play.

When Colman accepted the play he did so with many misgivings. Sentimental comedy was then the vogue, but, therefore, could one expect a natural drama to appeal to a London audience? Colman then went about his preparations, proclaiming aloud that the dialogue was coarse because it did not contain the high-flown and over-colored talk of those plays so delightfully lampooned by Goldsmith in his essay "The Theatre; or a Comparison Between Sentimental and Laughing Comedy." And so, when Mrs. Abington was told that she would have to play Mrs. Harcastle, "La," exclaimed that imperious lady, wrinking her snub nose, "I'll upon the ungentle language." In like manner did "Gentleman" Smith and Woodward decline, and in their places Mrs. Bulkeley and Shuster, as Mr. and Mrs. Harcastle; Lewis, an actor who had previously played Harlequin, as Young Marlowe; and Quick as Tony were gathered together.

There followed lax rehearsals and dispirited remarks. Colman, more and more discouraged, rigged up some stock scenes and some discarded dresses. Goldsmith, covering no end of gloom beneath a brave exterior, exclaimed: "I should rather that my play were damned by bad players than merely saved by good actors. It is not unlikely that while rehearsals were in progress Johnson, Reynolds and Edmund Burke were in the darkened pit looking on.

At the last moment a name must needs be found for the piece. Johnson wrote: "We are all in labor for a name for Goldy's play." "What do you think of 'The Belle's Stratagem'?" suggested Joshua Reynolds, but that was thrown aside, to be used later by Mrs. Crowley. Another urged "The Old House a New Inn." In the end, to Goldsmith's "The Mistakes of a Night" was added "She Stoops to Conquer," based on a line from Dryden, as the chief title.

Si Hopkins Sayings.

Some self-made men should be ashamed of the job. In Indiana they put some mighty big monuments over some pretty small men.

Bathrooms are as useful on a farm as anywhere else, only some folks don't seem to think so.

When a man gets to be a big smoke in his own town somebody up and names a cheroot after him.

Some Indiana farm hands think when they water the stock that they are Wall street brokers.

Some New York restaurants are as swell-elegant as a South Bend dude in his ice cream suit.

Mr. says considering the way some females carry on they must be right smart of patient men in the world.

Many a horse can trot a fast mile when not in a race. Ma says it is the same with some men's talk.

When a farmer gets to calling him an agriculturist you can make up your mind that the mortgage is about to be foreclosed.

Ma says that when a farm hand gets to monkeying with one of those mark cure outfits his days of usefulness are about over.

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10:30 a. m. (Local)
11:30 a. m.
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4:30 p. m.
6:30 p. m.
7:30 p. m.
8:30 p. m.
*Sunday at 9:30 p. m.
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Florence Burnsmore, with Emil Hoch & Co., at the Orpheum this week.